

JESSIE'S DREAM

Or the Relief of Lucknow
A DESCRIPTIVE FANTASIA.



INTRODUCING
THE SIEGE, THE DREAM, THE RESCUE,
COMPOSED & ARRANGED FOR THE
PIANO FORTE,
BY
JOHN BLOCKLEY.

SOLO PR.
RUETT

"JESSIE'S DREAM"

A STORY OF THE RELIEF OF LUCKNOW.

A DESCRIPTIVE FANTASIA FOR THE PIANO FORTE.

The following is an extract from a letter written by M. de Banneroi, a French physician in the service of Mussur Rajah, and published in *Le Pays* (Paris Paper), dated Calcutta, October 8th 1857.

"I give you the following account of the Relief of Lucknow, as described by a lady, one of the rescued party:— 'On every side death stared us in the face; no human skill could avert it any longer. We saw the moment approach when we must bid farewell to earth, yet without feeling that unutterable horror which must have been experienced by the unhappy victims at Cawnpore. We were resolved rather to die than to yield, and were fully persuaded that in twenty-four hours all would be over. The engineers had said so, and all knew the worst. We women strove to encourage each other, and to perform the light duties which had been assigned to us, such as conveying orders to the batteries and supplying the men with provisions, especially cups of coffee, which we prepared day and night. I had gone out to try and make myself useful, in company with Jessie Brown, the wife of a corporal in my husband's regiment. Poor Jessie had been in a state of restless excitement all through the siege, and had fallen away visibly within the last few days. A constant fever consumed her, and her mind wandered occasionally, especially that day, when the recollections of home seemed powerfully present to her. At last, overcome with fatigue, she lay down on the ground, wrapped up in her plaid. I sat beside her, promising to awaken her when, as she said, 'her father should return from the ploughing.' She fell at length into a profound slumber, motionless, and apparently, breathless, her head resting in my lap. I myself could no longer resist the inclination to sleep, in spite of the continual roar of the cannon.— Suddenly, I was aroused by a wild unearthly scream close to my ear; my companion stood upright before me, her arms raised, and her head bent forward in the attitude of listening.— A look of intense delight broke over her countenance; she grasped my hand, drew me towards her, and exclaimed, 'Dinna ye hear it? dinna ye hear it?— Ay, I'm no dreamin', 'tis the 'slogan' o' the Highlanders!— We're saved! we're saved!— Then, flinging herself on her knees, she thanked God with passionate fervour. I felt utterly bewildered; my English ears heard only the roar of artillery, and I thought my poor Jessie was still raving; but she darted to the batteries, and I heard her cry incessantly to the men, 'Courage! courage! hark, to the slogan— to the Macgregor, to the grandest o' them a'.... Here's help at last!— To describe the effect of these words upon the soldiers would be impossible. For a moment they ceased firing, and every soul listened in intense anxiety. Gradually, however, there arose a murmur of bitter disappointment, and the wailing of the women who had flocked to the spot burst out anew as the Colonel shook his head. Our dull Lowland ears heard nothing but the rattle of the musketry. A few moments more of this death-like suspense, of this agonising hope, and Jessie, who had again sunk on the ground, sprang to her feet, and cried, in a voice so clear and piercing that it was heard along the whole line — 'Will ye no believe it noo?— The 'slogan' has ceased indeed, but 'the Campbells are comin'! D'ye hear, d'ye hear?'— At that moment we seemed indeed to hear the voice of God in the distance, when the pibroch of the Highlanders brought us tidings of deliverance, for now there was no longer any doubt of the fact. No, it was indeed the blast of the Scottish bagpipes, now shrill and harsh, while threatening vengeance on the foe, then in softer tones seeming to promise succour to their friends in need.... To our cheer of 'God save the Queen,' they replied by the well known strain that moves every Scot to tears, 'Should auld acquaintance be forgot.' &c.

"JESSIE'S DREAM."

PROGRAMME.

THE SIEGE — THE DREAM — THE RESCUE —

THE SIEGE.

Composed by JOHN BLOCKLEY.

The rebels in great force besiege the city.

ALLEGRO. *ff* *PED.* * *PED.* *

The first system of musical notation for 'THE SIEGE' is written for piano in C major, 2/4 time. It consists of two staves. The upper staff begins with a treble clef and a common time signature, followed by a key signature change to C major. The lower staff begins with a bass clef and a common time signature. The music is marked *ff* (fortissimo) and includes a *PED.* (pedal) instruction. There are two asterisks (*) marking specific points in the music.

pesante. *f* *sf* *sf* *PED.* *

The second system of musical notation continues the piece. It features a *pesante.* (pesante) tempo marking. The music is marked *f* (forte) and *sf* (sforzando). It includes a *PED.* (pedal) instruction and an asterisk (*) marking a specific point in the music.

Garrison Bugle sounds the alarm.

Garrison Drums beats to arms.

f *ff*

The third system of musical notation continues the piece. It features a *f* (forte) marking and a *ff* (fortissimo) marking. The music is written for piano in C major, 2/4 time, with two staves.

MAESTOSO.

pp *molto legato.* *p* *sf*

The fourth system of musical notation continues the piece. It features a *pp* (pianissimo) marking, a *molto legato.* (molto legato) instruction, and a *p* (piano) marking. The music is written for piano in C major, 2/4 time, with two staves.

sf *mf* *PED.* * *PED.* *

The fifth system of musical notation continues the piece. It features a *sf* (sforzando) marking, a *mf* (mezzo-forte) marking, and two *PED.* (pedal) instructions. The music is written for piano in C major, 2/4 time, with two staves.

dolce.

cres. *p* *legato*

AGITATO. e piu mosso.

ff *ff*

PED. *

ff *ff*

PED. * PED. * PED. * PED. *

dim. e rall.

mf PED. *languido.* *p*

Anxiety of the besieged.

mf *mf* *p*

dolente.

strepitoso e 1+ accel.

f *f*

Ped: *

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strepitoso.

sf *sf* *Ped:* * *Ped:* * *Ped:* * *Ped:* *

ff

ALLEGRO AGITATO.

sf Bombs and Rockets. *PED.* * *PED.* * *PED.* *

gva *loco* *PED.* *

cres *cen* *do* *molto* *ff* *

Rebel Trumpet. *f* *PED.* *

Cannon. *tremato.* *mf* The Garrison Bugle sounds

f *PED.* *

the Assembly. *Cannon.* *tremato.* *f* *PED.* *

MARZIALE. Distant March of the Rebels. *pp* *soft Ped* *pp*

leggeramente *p*

cres.

mf *PED.* * *PED.* * *PED.* *

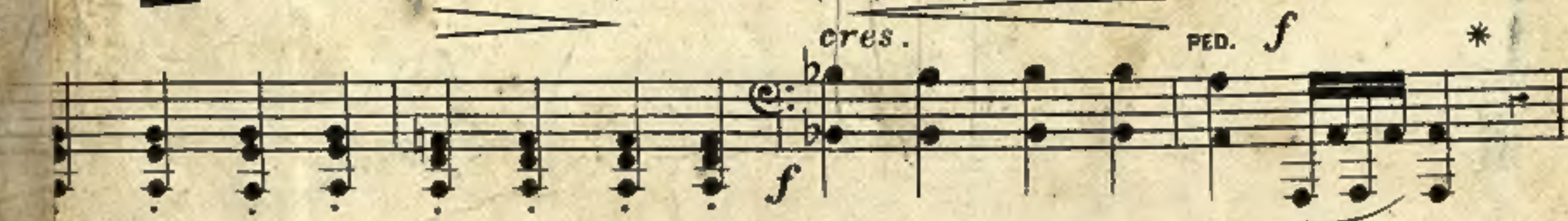
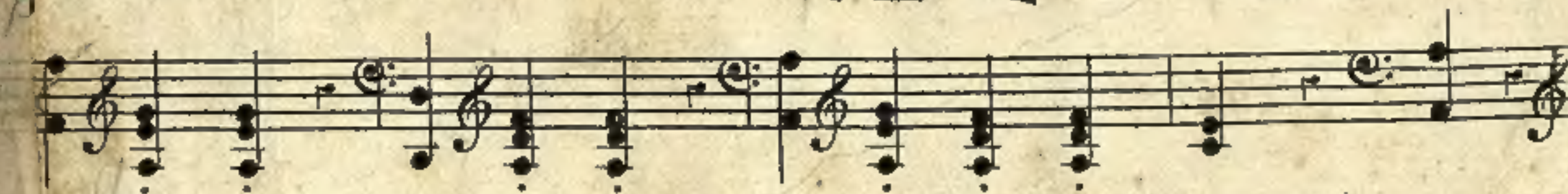
** "At sunset the enemy were seen at a distance, with drums and fifes playing, marching from the direction of the river Goomtee, towards the Cawnpore road?" *Diary by a Staff Officer*

Jessie's Dream P F

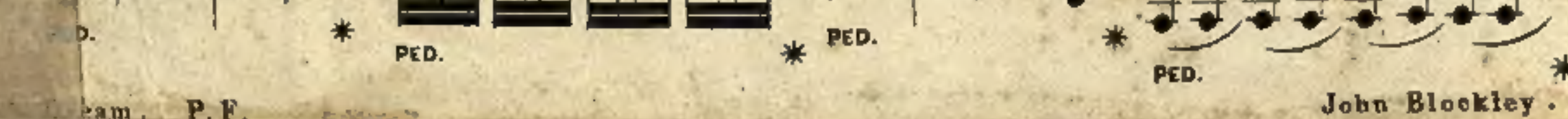
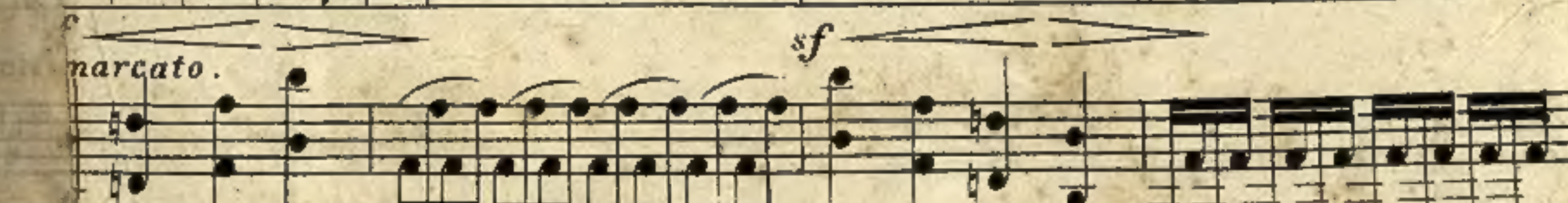
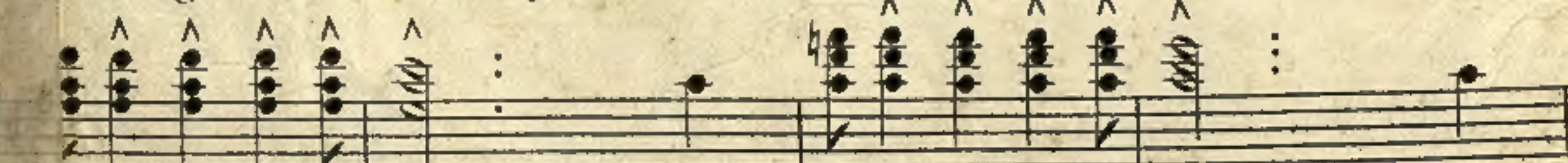
John Blockley.



March recedes.

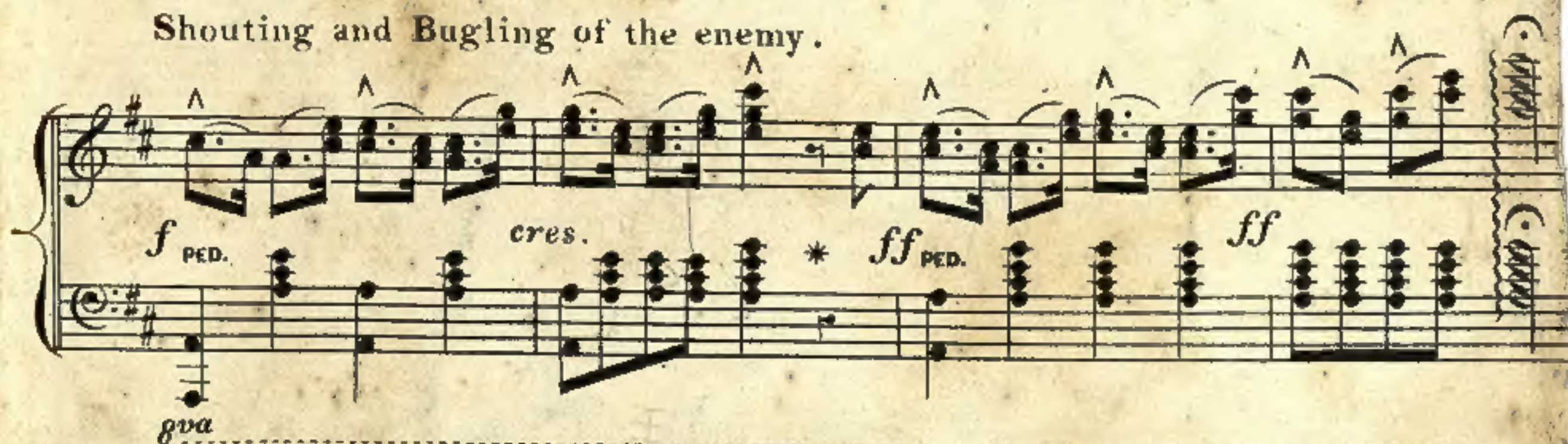


forming of the Residency.





Shouting and Bugling of the enemy.



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THE PRAYER.

Molto espressivo e ben sostenuto.

LARGHETTO.

First system of musical notation for 'THE PRAYER'. It consists of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a piano (p) dynamic and a crescendo (cres) marking. The second staff begins with a mezzo-forte (mf) dynamic. The music is characterized by long, flowing lines and a slow, expressive tempo.

Second system of musical notation. It continues the grand staff from the first system. The first staff has a mezzo-forte (mf) dynamic and a tenuto marking. The second staff also has a mezzo-forte (mf) dynamic. The music maintains its slow, expressive character.

Third system of musical notation. It continues the grand staff. The first staff has a mezzo-forte (mf) dynamic and a tenuto marking. The second staff has a mezzo-forte (mf) dynamic. The music features a melodic line in the first staff and a supporting bass line in the second. The system ends with a decrescendo (dim.) and a piano (p) dynamic.

ALLEGRO AGITATO.

Fourth system of musical notation. It begins with a new section marked 'ALLEGRO AGITATO'. The first staff has a forte (sf) dynamic and a 'Bombs and Rockets' marking. The second staff has a fortissimo (ff) dynamic. The music is characterized by rapid, rhythmic patterns and a fast tempo. The system includes several 'PED.' (pedal) markings and a 'loco' marking.

Fifth system of musical notation. It continues the 'ALLEGRO AGITATO' section. The first staff has a forte (sf) dynamic and a 'Shouts of the Rebels' marking. The second staff has a fortissimo (ff) dynamic and a 'tutta forza' marking. The music features rapid, rhythmic patterns and a fast tempo. The system includes several 'PED.' (pedal) markings and a 'loco' marking.

Sixth system of musical notation. It continues the 'ALLEGRO AGITATO' section. The first staff has a forte (sf) dynamic and a 'cres' (crescendo) marking. The second staff has a fortissimo (ff) dynamic. The music features rapid, rhythmic patterns and a fast tempo. The system includes several 'PED.' (pedal) markings and a 'loco' marking.

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THE DREAM.

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Jessie first hears the sound of the distant Pibroch.

ALLEGRETTO.

pp soft Pedal.

p *mf*

accelerando. poco a poco.

mf *f*

cres- - - cen- - - do..... assai. ff

PED.

cres - - - cen - - - do ritard lunga pausa.

ff

PED.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of six systems of two staves each. The first system is marked 'ALLEGRETTO.' and 'pp soft Pedal.'. The second system has dynamics 'p' and 'mf'. The third system is marked 'accelerando. poco a poco.'. The fourth system has dynamics 'mf' and 'f'. The fifth system has a crescendo line and dynamics 'cres- - - cen- - - do..... assai.' and 'ff', followed by a 'PED.' marking. The sixth system has dynamics 'cres - - - cen - - - do', 'ritard', 'lunga pausa.', and 'ff', followed by a 'PED.' marking and an asterisk at the end.

Air — "JESSIE'S DREAM."

JOHN BLOCKLEY.

Semplice.

MODERATO
CON.
ESPRESSO

mf *mf*

cres. *dolce.* *p*

cres. *dim.* *p*

tempo *risoluto.* *mf* *cres.* *f*

animato e accel. *f* Drums and Fifes.

gva *rall.* *f*

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The piece begins with a tempo marking of 'MODERATO' and a performance instruction of 'CON. ESPRESSO'. The first system includes dynamics of 'mf' and 'Semplice.' The second system includes 'cres.', 'dolce.', and 'p'. The third system includes 'cres.', 'dim.', and 'p'. The fourth system includes 'tempo', 'risoluto.', 'mf', 'cres.', and 'f'. The fifth system includes 'animato e accel.', 'f', and a section for 'Drums and Fifes.' The sixth system includes 'gva', 'rall.', and 'f'. The score concludes with a final chord.

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THE RESCUE.

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Advance of the 93rd Highlanders.

ALLEGRO^{mo}
CON
ANIMA.

The musical score for 'Advance of the 93rd Highlanders' is written for piano in G major and 6/8 time. It consists of four systems of staves. The first system includes the tempo and mood markings 'ALLEGRO^{mo} CON ANIMA.' and a forte 'f' dynamic. The melody is characterized by rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand. The subsequent systems continue this rhythmic pattern, with the third system featuring a crescendo leading into the final system.

The advanced guard enters Lucknow.

This section of the score, titled 'The advanced guard enters Lucknow.', continues the piano accompaniment. It begins with a forte 'f' dynamic and includes a crescendo marked 'cres' leading to a 'do.' (diminuendo) section, followed by a 'ff' (fortissimo) section. The notation includes various articulation marks such as accents and slurs. The system concludes with a 'PED.' (pedal) instruction.

** Cheers of the Garrison.

The final section of the score, titled '** Cheers of the Garrison.', is marked with a fortissimo 'ff' dynamic and includes a 'PED.' (pedal) instruction. The music features a series of chords and sustained notes, creating a sense of a powerful, sustained cheer. The system ends with another 'ff' marking.

** "The garrison's long pent up feelings of anxiety and suspense burst forth in a succession of deafening cheers; for Eighty seven days they had lived in utter ignorance of all that had taken place outside" *Diary by a Staff Officer.*

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AULD LANG SYNE.

Welcome of the Garrison.

"Should auld acquaintance be forgot?"

IN
MODERATE
TIME.

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of six systems of staves. The first system begins with a treble clef and a 2/4 time signature, followed by a bass clef. The melody is in the treble, and the accompaniment is in the bass. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *mf* (mezzo-forte), *f* (forte), and *cres.* (crescendo). Performance markings include *gva* (grave), *loco*, *PED.* (pedal), and *ritard* (ritardando). The score concludes with the text "Rejoicing in the Garrison." and "Cannon." followed by a double bar line.

ritard.

Cheers.

The first system of the musical score for 'God Save the Queen'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and a repeat sign. The tempo is marked 'ritard.' and the dynamics are 'mf' and 'f'.

GOD SAVE THE QUEEN.

Salute of honour on the entry of HAVELOCK and his brave companions into Lucknow.

MAESTOSO.

The second system of the musical score for 'God Save the Queen'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line and a repeat sign. The tempo is marked 'MAESTOSO.' and the dynamics are 'mf' and 'f'.